

KERAMIC STUDIO

Vol. XXII, No. 12

SYRACUSE, NEW YORK

April 1921



SINCE the marked revival in china decoration there have been at times complaints that the choice of white china was insufficient. It is true that conditions are not yet on the pre-war basis but they are constantly improving. Just now there appears to be a shortage of Satsuma, but it is due to the enormous demand for this ware in the past few months. Big shipments of Satsuma are on the way and the trouble is only temporary.

French china is difficult to secure and the prices have been raised 150% since the war. On the other hand new samples of Austrian china are coming and there are prospects of a good supply from that source, if the quality of the ware is equal to what it was before the war. There is no reason why it should not be.

There is a good supply of Japanese white china. One of the large New York firms writes to us that they have a complete line of it, and they add that in a general way they have now a more complete stock of white ware than they have had for the past five years.

However, conditions in this china trade have somewhat changed since the war. Many small dealers have gone out of business and the trade is more concentrated in the hands of large firms. A decorator may not always find a good choice at his local dealer's, in that case the only thing to do is to get in touch with the bigger firms. They all have advertisements in our Magazine and will make shipments to any part of the country.

As to prices, there are complaints that they are too high, but, with the exception of French china, prices are considerably lower than they have been for two years. And decorators should understand that, on account of heavy taxes, increased cost of labor, increased cost of carrying charges, etc., prices will not come back to the pre-war basis, or anywhere near it. This applies to white china as well as anything else. The only thing for decorators to do is to charge more for their work, and, if they do really good, artistic work, they will find no trouble in getting the price. But they must aim at doing work which stands apart from factory work, both in quality of design and in execution.

There was a time, not many years ago, when factory work was very bad in design. This time is no more, factory designing has improved very much in late years, and, of course, the designs being transferred on the ware by mechanical processes, production in quantities lowers the price enormously. The individual decorator cannot compete in price with commercial work and must do really artistic work to find a market at a remunerative price.

Beginners and all those who are not yet sure of their technique, should at first be contented with simple decorations. A simple decoration, if of good design and good taste in color, may be just as effective as an elaborate one, and, the amount of time spent on a piece being small, the

piece can be sold at a reasonable figure. But, whether the decoration is simple or elaborate, the main point for the decorator is to do work which has the individual touch of the artist, as perfect as possible in technical execution, but, first of all, showing a thorough understanding of the principles of good design and good color.

Read and study thoroughly Mr. Heckman's article in every issue of the magazine.

* *

We would call attention to the innovation which Syracuse University has introduced by including in the summer courses offered to students and teachers thorough instruction in design and its application to the various crafts.

Mrs. Ida Wells Stroud, of the Fawcett School of Industrial Art, an exceedingly clever and up to date instructor, will have charge of the design classes, as well as the classes in the various crafts, with the exception of ceramics.

The ceramic course will be in charge of Mrs. Adelaide Alsop Robineau, editor of Keramic Studio, whose work in high fire porcelains is well known, assisted by Mrs. Marie Loomis, the regular instructor in crafts in the University winter session.

The University is equipped with a power wheel for throwing pottery, with kiln, etc., making this such an unprecedented opportunity for design and crafts students that all who can possibly take advantage of it will certainly be fortunate. The advertisement of this Summer Session of Syracuse University will be found in the advertising pages.

* *

Lack of space prevents giving the whole of Mrs. Ida Stroud's interesting article on design problems as worked out in the Fawcett School. The article will be completed in the May issue.

* *

The work shown in this issue by the Newark Keramic Society under the instruction of Miss Clara Stroud, daughter of Mrs. Ida Stroud, is exceptional even for that progressive Society. It will be a surprise to many to see what interesting effects can be made with simple straight line motifs. While all the borders are good, many are really fine and would be beautiful translated into color enamels.

* *

At a recent meeting of the New York Keramic Society, the following officers were elected:

President.....	Albert W. Heckman
First Vice-President.....	Miss Maud Mason
Second Vice-President.....	Mrs. Geo. Nichols
Corresponding Secretary.....	Mrs. Fitch
Recording Secretary.....	Miss Marie Le Prince
Treasurer.....	Mrs. A. F. Sherman

The New York Society is coming back stronger than ever and is already planning for a fine exhibition next fall.

On February 28th, Prof. Geo. J. Cox of Columbia University gave a very interesting talk on "The practical side of producing pottery," to a very large and enthusiastic audience at the residence of Mrs. Benj. P. Vanderhoof.



Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.

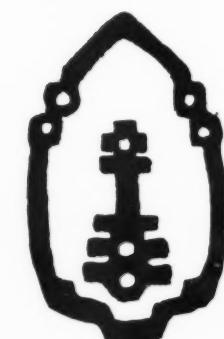
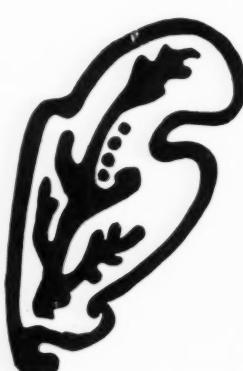


Fig. 5.

CONVENTIONALIZED LEAVES—R. W. REESE



CONVENTIONALIZED LEAVES—G. W. MARTIN



BEGINNING a course in design we find it most interesting to select as our subject for thought something that is about us every day. Surely nothing is more plentiful than leaves. We choose therefore one of these as material that will offer delightful opportunities along the line of conventionalization and the creation of shapes and spaces that shall be beautiful in proportion as well as in their relation to each other.

Look, for instance, at one as simple as an apple leaf. Make a pencil drawing of it as it is and we have a simple bi-symmetric shape of good proportions; a midrib, stem and veins. As someone has said that "Art is nature plus man," let us see what we can do to put art into simple drawing of the leaf by making it a more decorative shape that afterwards may be used in a design.

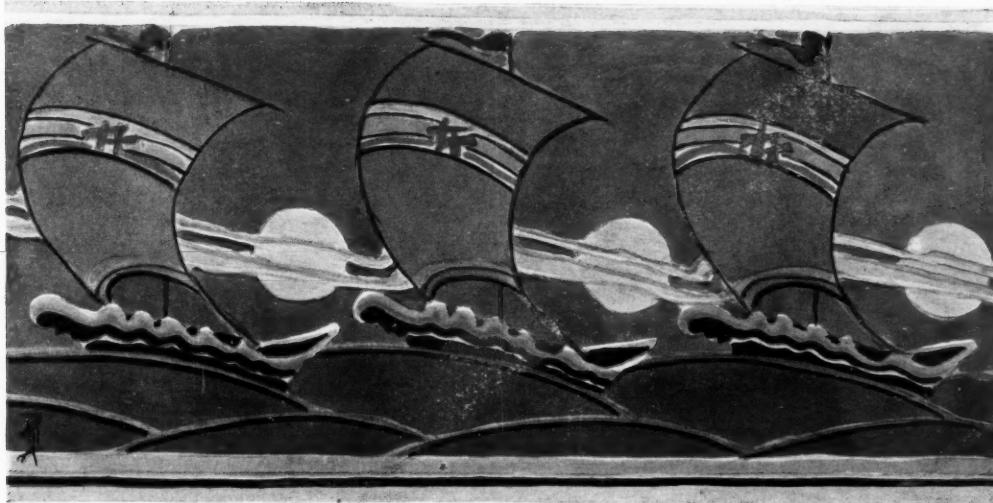
First eliminate all accidents of growth, broaden the line forming the shape because a broad line of even width is more decorative than the thin sketchy one (draw in charcoal), shorten the midrib as in figure 2. If it is allowed to touch the outline from end to end the leaf is divided into two shapes, each calling for equal attention, causing slight sense of confusion—broaden the line forming both stem and midrib. Using a few short broad lines along the midrib suggests and conventionalizes the veins as well as providing the necessary opposition which enriches the center of our motif. If the veins are placed in groups a pleasing variety results, bringing in a principle of design

DESIGN PROBLEMS

Ida Wells Stroud.

CONVENTIONALIZED LEAVES—F. CARR

CONVENTIONALIZED LEAVES—L. S. APGAR

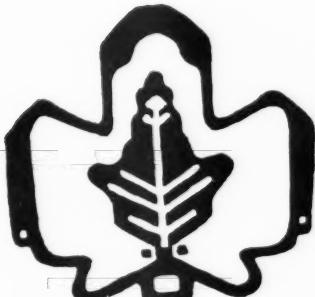


JAPANESE SAILING BOATS AND GIRLS WITH FLOWERS

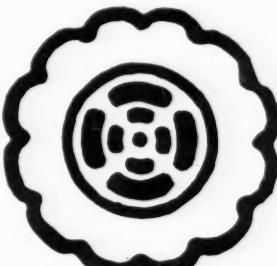
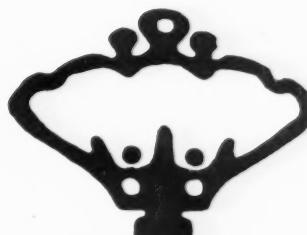
APRIL 1921
KERAMIC STUDIO

BERNARDINE MEADOWS ANGERS

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SYRACUSE, N.Y.



CONVENTIONALIZED LEAVES—E. HOCK

FRONT VIEW
CONVENTIONALIZED FLOWERS—MARGARET LUTTGEUS

SIDE VIEW

FRONT VIEW
CONVENTIONALIZED FLOWER—W. W. HECK

SIDE VIEW

subordination. Repetition is also a principle and is often most interesting, used in the even spacing of veins if the spaces between them are not of the same width as the lines themselves. If all corners and angles are softened (figure 5) transition is brought in and an added charm results. Spots or holes in leaves give an excuse for putting in dots used to add interest to either the center or outer edge as the need may be. When the outer edge seems too long and uninteresting it is well to remember that our sketch shows small points on the outer edges of the leaf, so we use a few of these to beautify the edges. Select and choose carefully and sparingly; do not think you must use all there is in nature in one motif. Was it not Whistler who said that "An artist can no more use all that he finds in nature than a musician can sit on the keys of the piano and think he is composing a piece of music."

Having studied the leaves, flowers may be conventionalized in the same way, remembering the growth and construction of them as differing from that of the leaves. While the leaf is built either side of a midrib the flower forms around a center and has three or more petals which, with the lines forming adjoining edges left out, form an attractive more or less circular shape. By close obser-

vation beautiful patterns are disclosed in the centers of many flowers. From these used just as they are or varied to harmonize with the rest of the design very quaint flower shapes may be evolved.

Side views of flowers and buds also offer charming suggestions. Study the various shapes and proportions of points and scallops. Rarely is a good design made by using separated petals as too much radiation is thus brought about and a wheel-like effect is produced. Select lines that help to bind the design together and direct or hold attention towards the center of the flower or group.

In forming a group try to use shapes and spaces of varying sizes, having at least one large shape to which medium sized and smaller ones are subordinated, thereby gaining opportunity to produce good color effects by providing places for different amounts of color. All designs are first made in charcoal.

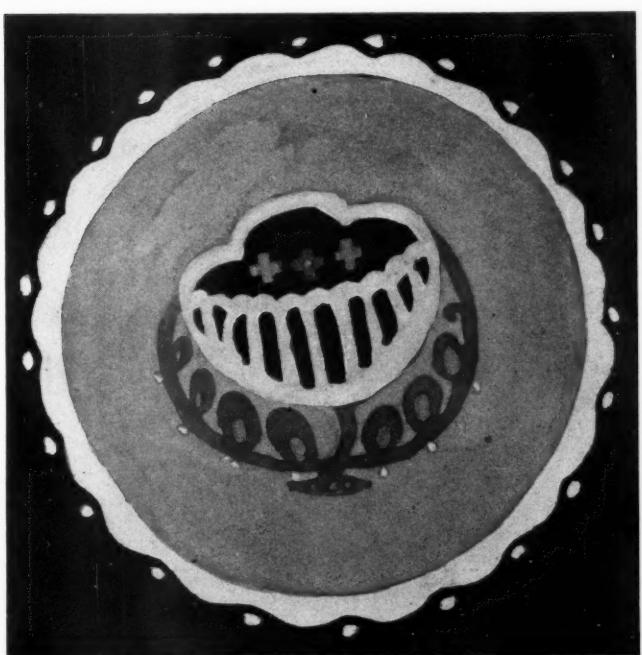
(To be continued)



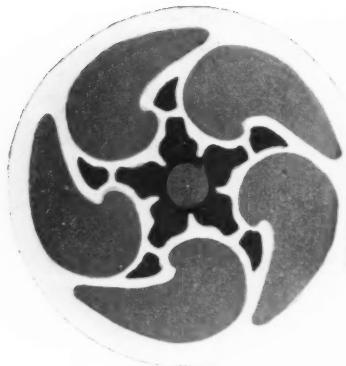
ART NOTE

Among the late acquisitions of the New York Metropolitan Museum of Art are some early Greek vases which now form a part of a collection representing the seventh century in Greek vase decoration. These vases will be found in the second room of the Classical Collection.

There is also a collection of 239 pieces of pottery presented to the museum by William Milne Grinnell in connection with various other art objects. More than half of these potteries antedate the fifteenth century, being chiefly Persian.



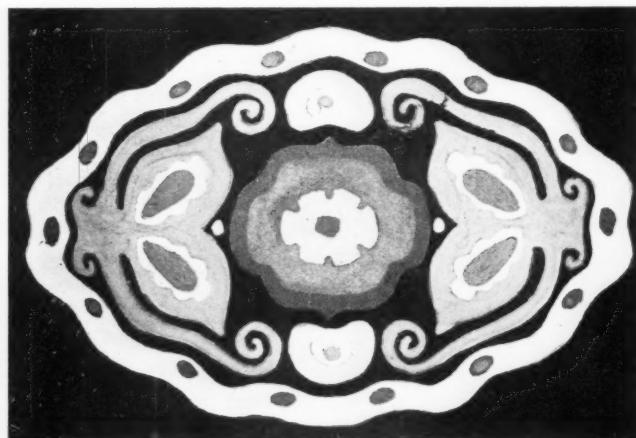
CECELIA SMITH



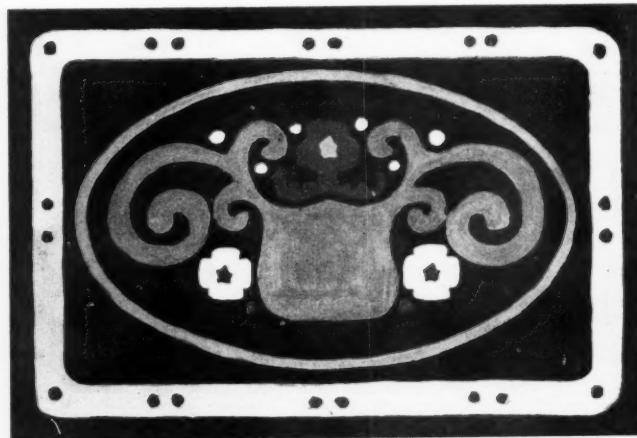
CONVENTIONALIZED FLOWER—H. BEERS



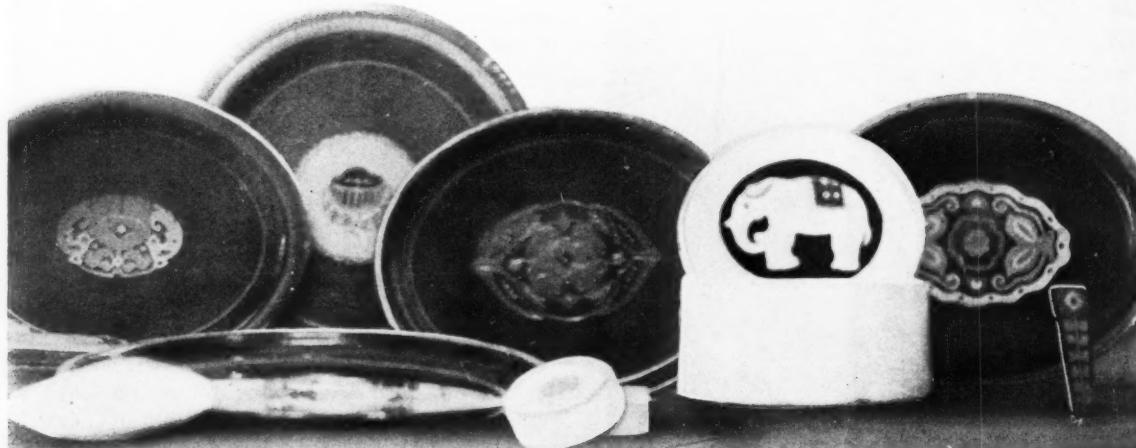
CONVENTIONALIZED FLOWER—F. CRAMER



CECELIA SMITH



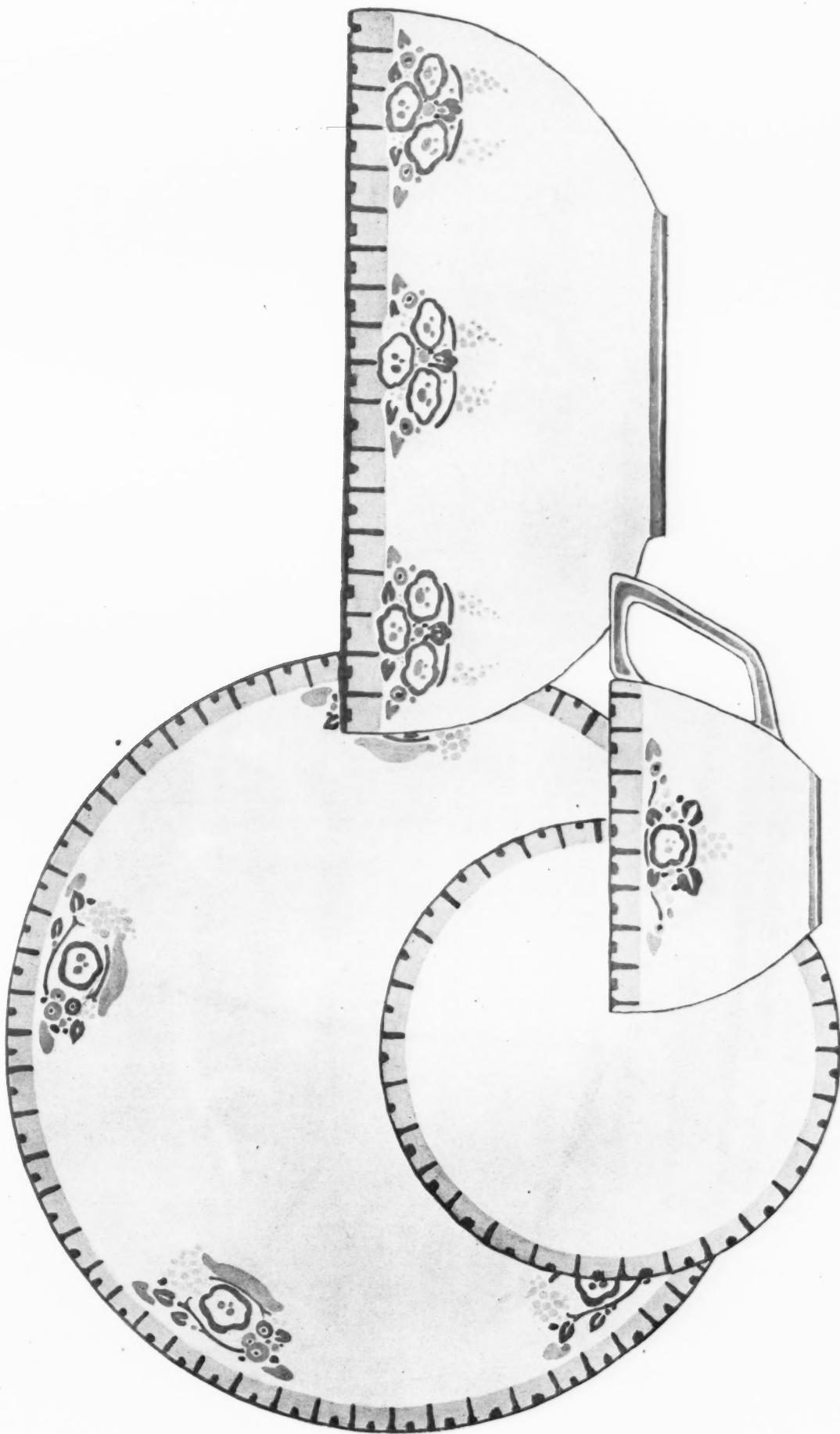
CECELIA SMITH



TRAYS, ETC., EXECUTED BY PUPILS OF THE FAWCETT SCHOOL

KERAMIC STUDIO

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LUNCH SET, 2d PRIZE—VIRGINIA ROSE HOFF, PRINCIPIA SCHOOL, ST. LOUIS, MO.

(Treatment page 221)



Fig. 140—CHINESE BOTTLE
FLOWER MOTIF
K'ang Hsi Dynasty (1622-1722)
Metropolitan Museum of Art

DESIGN
SEVENTH ARTICLE

Albert W. Heckman

WETHER we are merely interested onlookers intent on developing our appreciation or designers interested in developing our skill, the best way to find out what good designs are is to try to make one and then compare it with something we know is good. It may be that many teachers and students of design do not care to work out these problems because they are not particularly interested in ceramics, but to be able to make a good design for a bowl, a plate or a pitcher is to be the more able to make other kinds of designs. Moreover, in doing this we not only increase our skill but we grow in our appreciation. These two things go hand in hand and one is not complete without the other. Perhaps we should put the greater emphasis upon developing our appreciation, for this part of our education, especially in art, is too often neglected entirely. Art is more than learning to draw or paint.

If we compare our designs to the wonderful work on the Persian and Hispanic Moresque pottery and the China porcelains of the Ming period we will never be satisfied until our work is improved a thousandfold.

Comparisons are helpful where we compare our work to that which is infinitely finer, for at once we see the strength or weakness, the beauty or ugliness and the harmony or discord that are in our work. Besides drawing our comparisons from ceramics we might go to other sources. Good textile designs have qualities that good porcelain designs have. A good rug design is akin to a well arranged page or book cover design. A Persian miniature painting may be a whole lesson in design for the most modern poster artist and a bit of embroidery from Hungary, Bulgaria or Turkestan may be a veritable storehouse of the very qualities we want in our work. And what are some of these qualities?

First of all come fine LINE and organized PATTERN and then related TONE and COLOR. In addition to these things we find in the best examples such as these from the

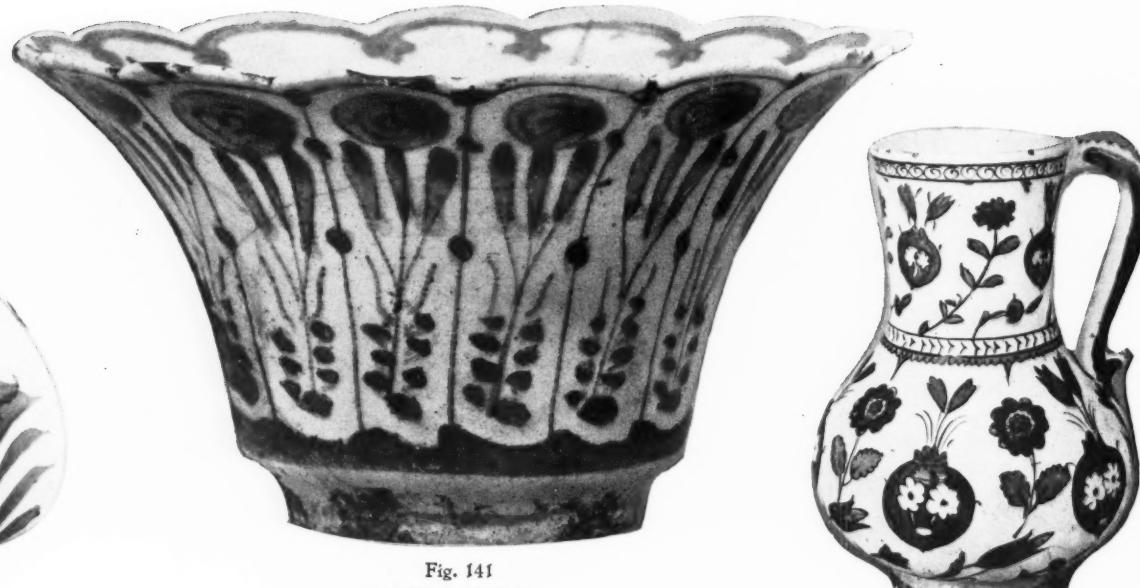


Fig. 141
PERSIAN BOWL
Courtesy of Boston Museum of Fine Arts



Fig. 142—EWER
Asia Minor XVI Century
Metropolitan Museum of Art

Metropolitan and the Boston Museums of Art a sincerity of craftsmanship through directness of expression and the frank use of materials and ideas. Take, for instance, the Chinese bottle (see Fig. 140). What could be more direct than this; just a simple line around the top and a flower freely painted on with a few leaves. Yet it is quite complete and very satisfying. In the Persian bowl (see Fig. 141), we have a rose reduced to a few strokes of the brush, but isn't this enough and isn't it beautifully adapted to the shape of the bowl? What could we do with a similar idea on some of the paneled bowls we have in our own Belleek ware? In the design on the ewer from Asia Minor (see Fig. 142) we have flowers again reduced to circles with a little variation in their contours—our Problem VII. The rhythmical arrangement of the stems, the spotting of dark and light, the simple borders and the ornament on the handles are full of suggestions for us. On the Turkish pottery from Constantinople (Fig. 143) we have a spirited treatment of the flower pot motif with leaves of cobalt blue and flowers of ivory white on a warm grey ground. The border with its simple repetition of flowers and leaves is just the right width and the freedom with which this is all done is not carelessness or undeveloped skill, as some people would have us think, but it is the very thing the artist who made this wanted. In comparison our own designs seem mechanical. The lesson we have to learn from the design on the Hispanic Moresque Pottery (see Fig. 144) is the beauty that may be had from two values only. The flowers and buds here are not the flowers and buds as we see them in nature — they are even more interesting. This, too, is free in its expression, yet there is enough restraint to give it dignity and its organization shows that the designer who made it had preconceived ideas and appreciation for pattern. In the other Hispanic Moresque piece (see Fig. 145) we have more of these interesting flower forms. Their rhythm and their distribution on this plate ought to suggest new ideas to those of us who are prone to think that if we make our designs exact we make them good.

From the list of available shapes that are to be had in



Fig. 143—FLOWER POT MOTIF
Cobalt Blue and Ivory White on a neutral
Yellow Grey ground.
Turkish pottery, Constantinople (Asia Minor
XV Century)
Metropolitan Museum of Art



Fig. 144—FLOWER POT MOTIF
Hispanic Moresque Pottery (Andalusia XVII Century)
Metropolitan Museum of Art



Fig. 145—FLOWER VASE MOTIF
Hispanic Moresque Pottery (Andalusia XVII
Century)
Metropolitan Museum of Art

pitchers select one that you like. Either on the pitcher itself or on a full size silhouette of it on paper begin by dividing it with a few lines. Use ordinary water color or tempera paints and this time instead of using black take a good dark blue. See how well you can space a few broad bands of color around the pitcher and then select the best one of your flower basket designs and try to adapt this to the parts of the pitcher you have reserved for it. Do not be satisfied with one or two attempts, but make a dozen if necessary and then when you have one design that you feel is as fine as you can make it lay it aside and try a different arrangement. Make at least six good designs on a shape different from the one illustrated here (see Figs. 146 to 151) and send in at least three of them on paper. Try to get some of the freedom and freshness we find in the museum examples (Figs. 140 to 145). If you find that your work is cramped, hard and tight, possibly from sitting too close to it, work at arm's length or stand up and work. Pin all your paper designs on a wall where you can study them

for a day or two (at odd moments) and you will be surprised to see how many improvements suggest themselves. Use ordinary smooth white drawing paper and any good blue such as the Winsor & Newton Prussian blue which comes in tubes. Add other colors if you want them, but do not forget that we are still working most of all for PATTERN.

JAPANESE SAILING BOATS AND GIRLS WITH FLOWERS (Supplement)

Bernardine Meadows Angers
Boats—Overglaze Colors

GREEN sky, equal parts Shading Green and Apple Green with a touch of Russian Green. Blue in water, Copenhagen Blue. Black in black. All violet tones in Violet No. 1. Orange tone in Yellow Brown to which has been added a little Yellow Red. Yellow moon, etc., in Albert Yellow with a little of Yellow Brown.

Japanese Girls—Enamels

All green tone in Green Gold. Black in Black enamel. Blue background in Deep Turquoise. Violet tone in Wistaria. Stems in equal parts of Turquoise Blue and Cadet Blue. Yellow tone in Jonquil Yellow. Orange tone equal parts of Scarlet No. 3 and Orange No. 3.



PERSIAN VASE 16th CENTURY
Edward C. Moore Collection, Metropolitan Museum



PERSIAN BOWL—CUNIC INSCRIPTION
Courtesy Metropolitan Museum



Fig. 146 One half size



Fig. 147 One half size



Figure 148

PITCHERS—ALBERT W. HECKMAN



Fig. 149 One half size

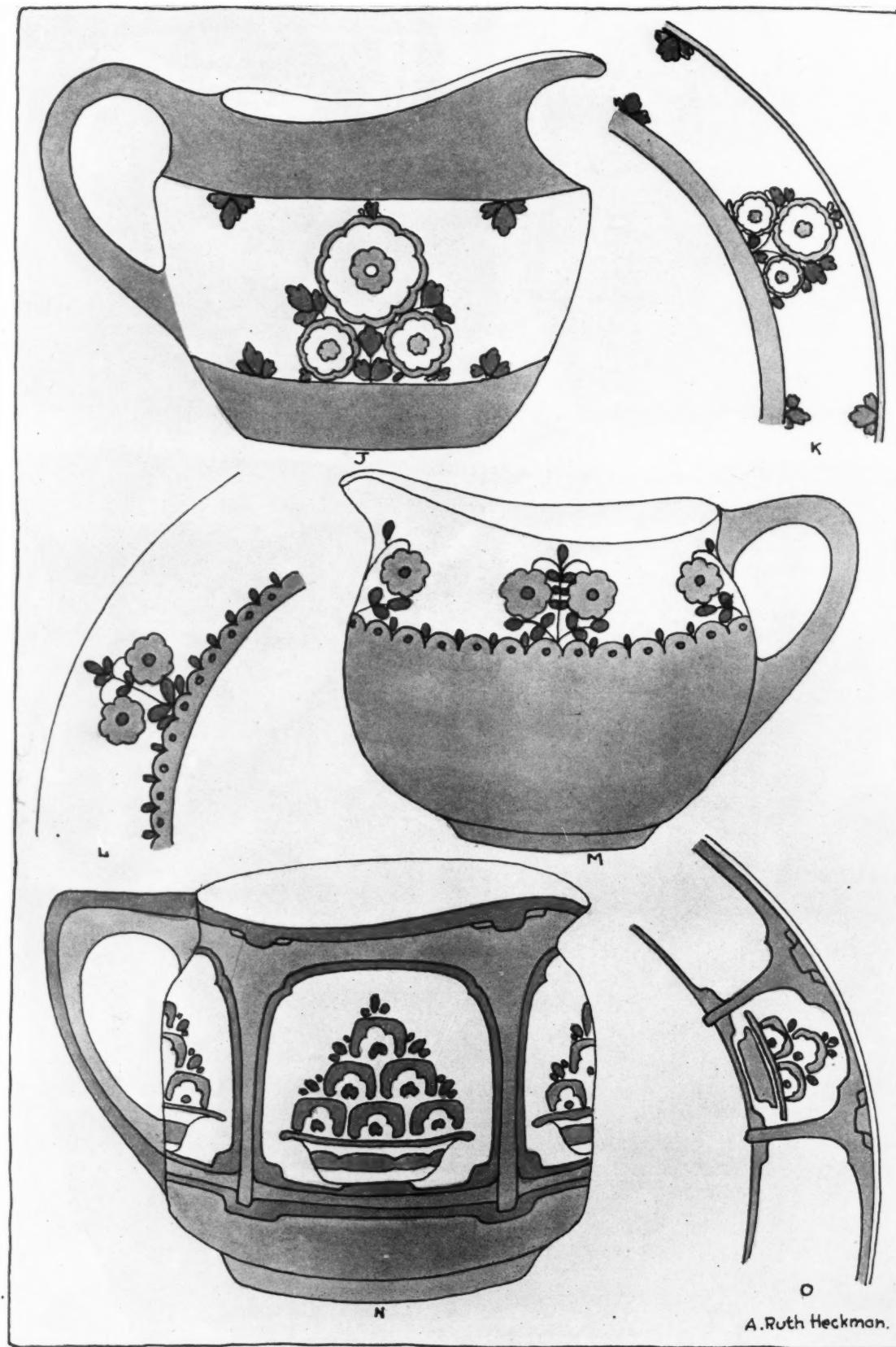


Fig. 150 One half size

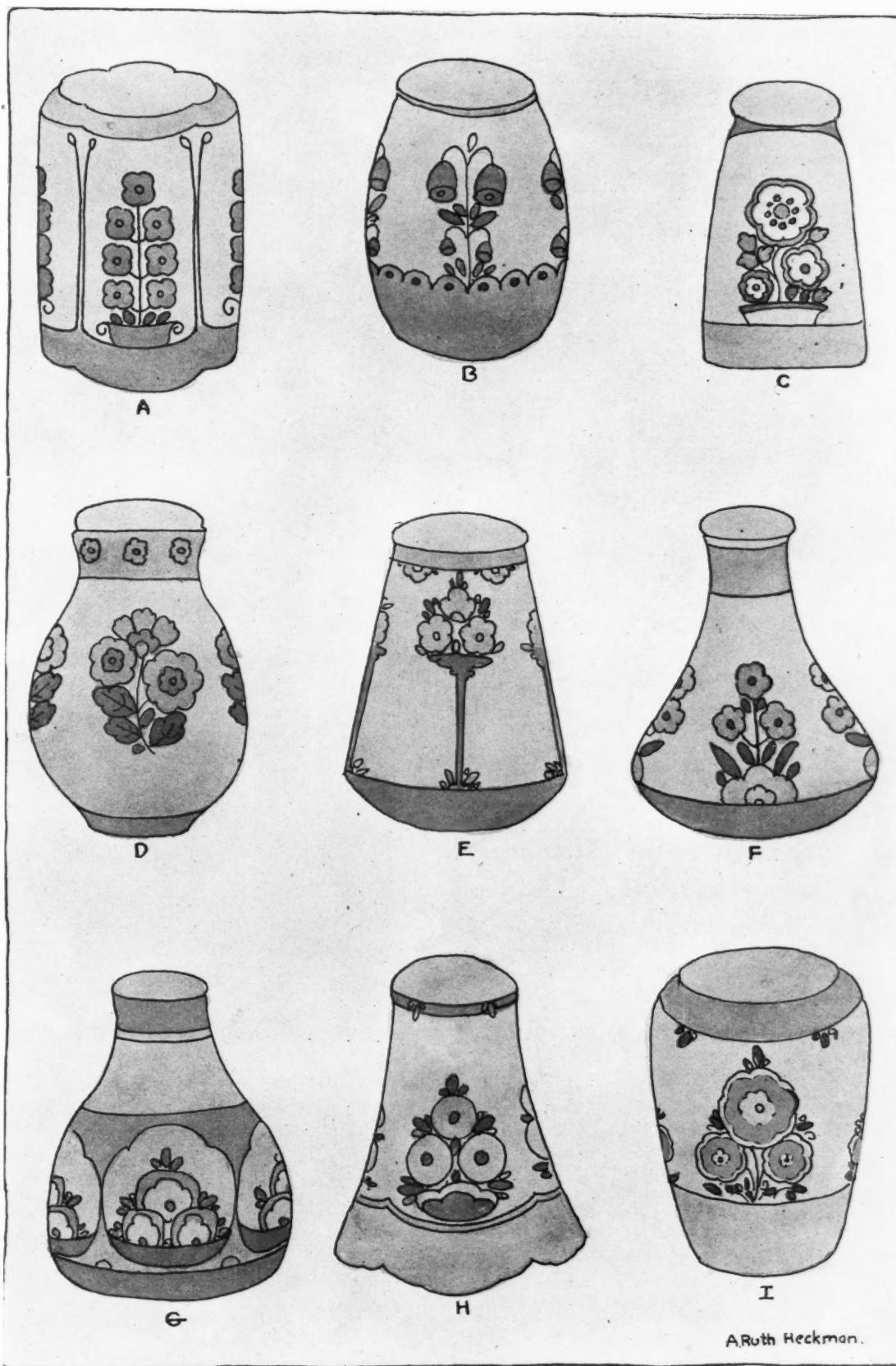


Figure 151

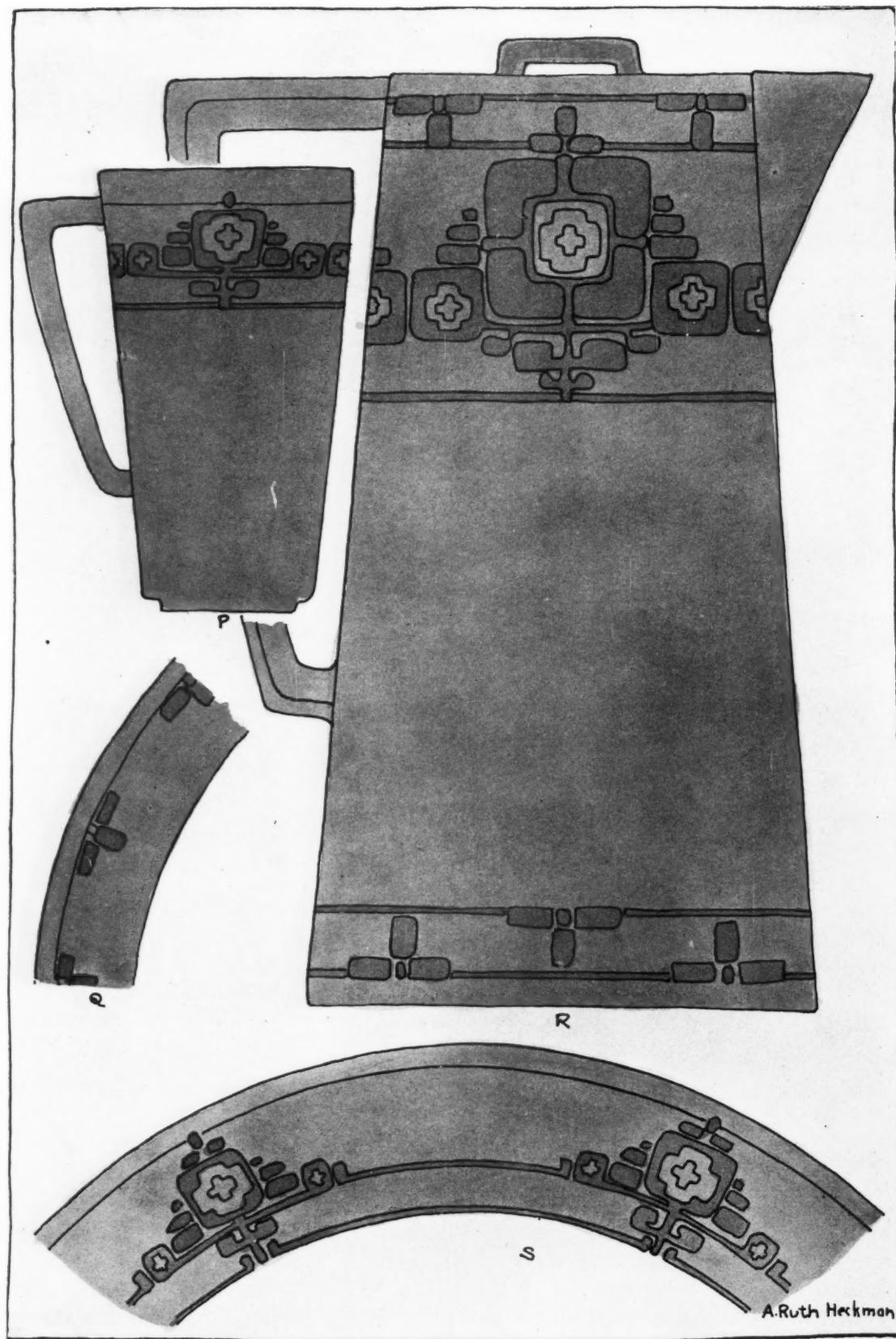
PITCHERS—ALBERT W. HECKMAN



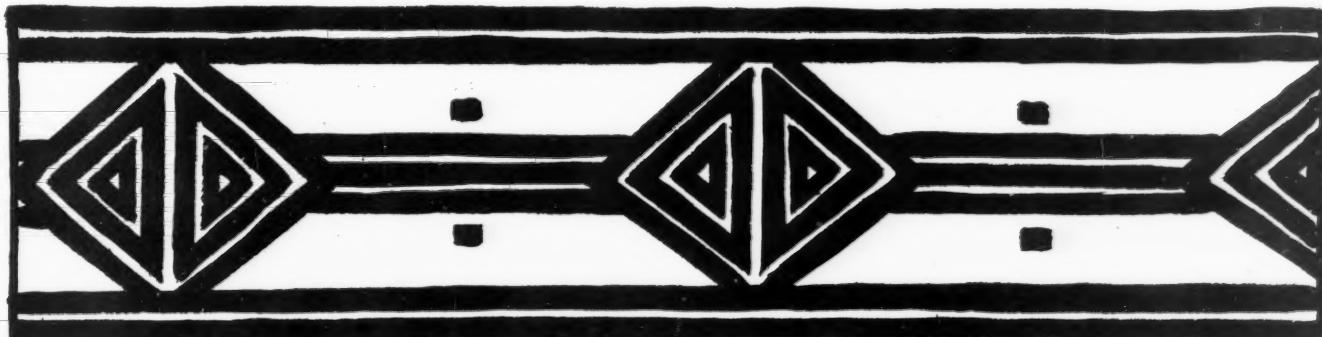
PITCHERS AND PLATE BORDERS—A. RUTH HECKMAN



SALT AND PEPPERS—A. RUTH HECKMAN



CHOCOLATE POT, CUP AND SAUCER AND PLATE—A. RUTH HECKMAN



Charlotte Kroll

NEWARK SOCIETY OF KERAMIC ARTS

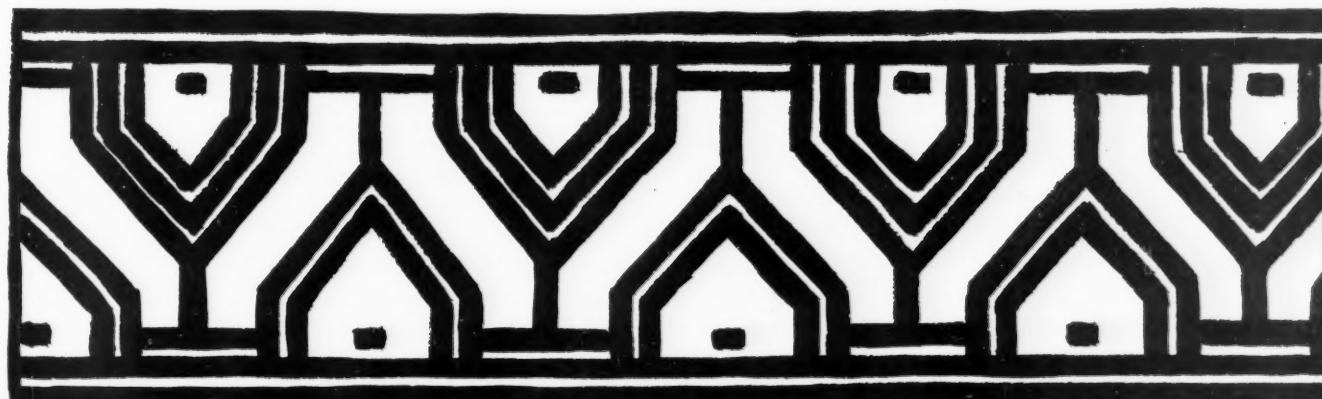
WHEN the members of an organization have worked together as long as the members of the Newark Society have, it becomes more and more difficult with each succeeding year to place a study course. With the war conditions of the past few years and the consequent shortage of china, together with the absorption of most women in war work of various kinds, the way has not been easy for many Keramic Clubs. Fortunately the N.S.K.A. were able to keep things going. During the lecture periods knitting needles clicked a gentle accompaniment to the lesson and did not interfere with the occasional taking of notes. But that time happily has passed. Not a meeting was omitted and we even held our customary exhibitions.

For a season or two a great deal of attention was paid to general art-crafts work, always of course with the

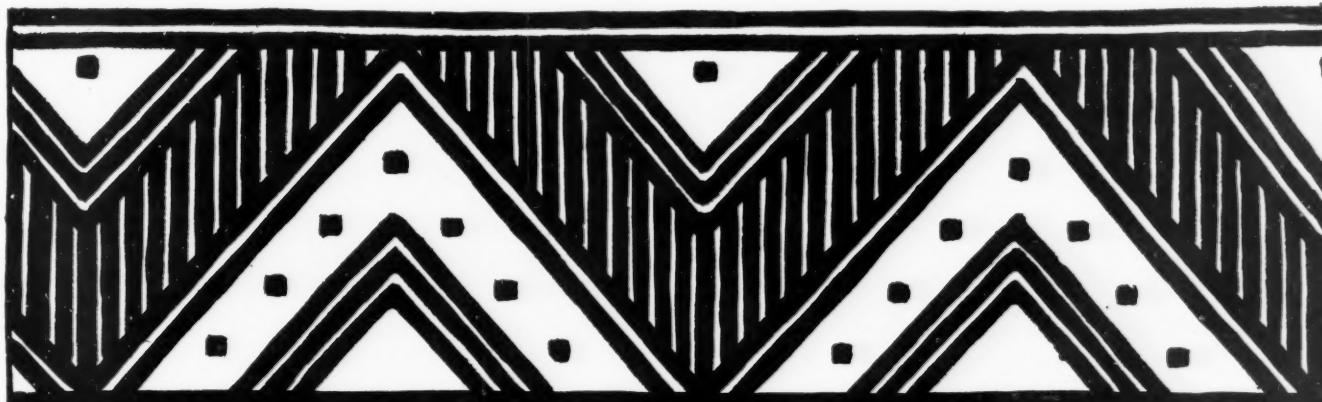
purpose in mind of using these things as adjuncts to our ceramics. We did woodblock printing, making table scarfs on which a lamp or a bowl might be used. Boxes and trays were decorated, and one interesting problem was the designing of tea-cosies. These were embroidered in wools or silks, or dyed, etc., and at last year's exhibition excited considerable admiration.

Batik also occupied our attention for two or three months, and one of the problems worked out was a wall hanging, many very interesting ones being developed.

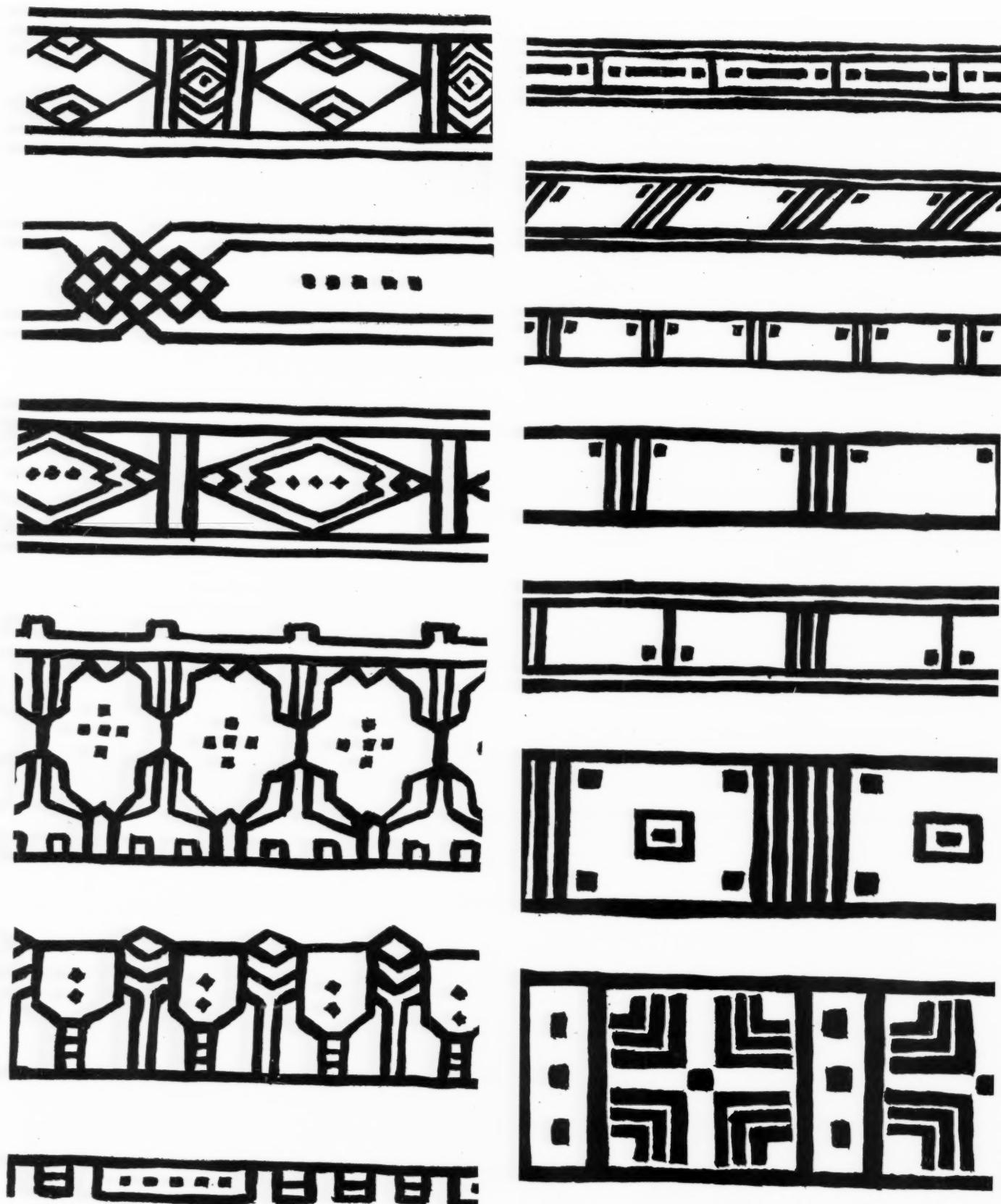
This year, giving heed to a general desire in the Club, we are taking up a course in design, going back to first principles, feeling that the newer or less experienced members of the Club would be the gainers, and very sure that the more advanced ones would not lose by it. So, under the guidance of Clara Stroud, a graduate of Pratt



Charlotte Kroll.



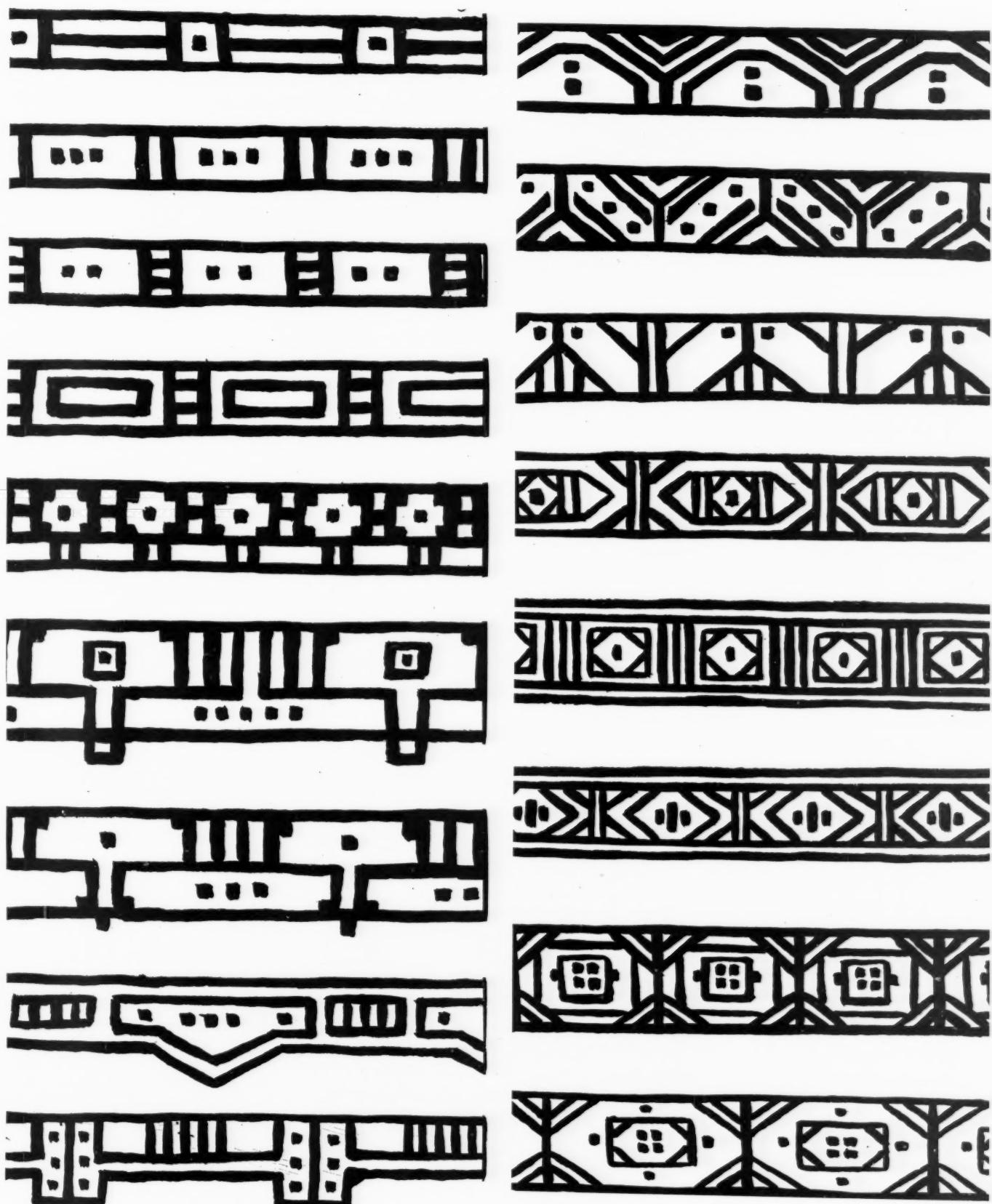
Charlotte Kroll.



NORA L. FORSTER

NITA L. SIMONDS

NEWARK SOCIETY OF KERAMIC ARTS

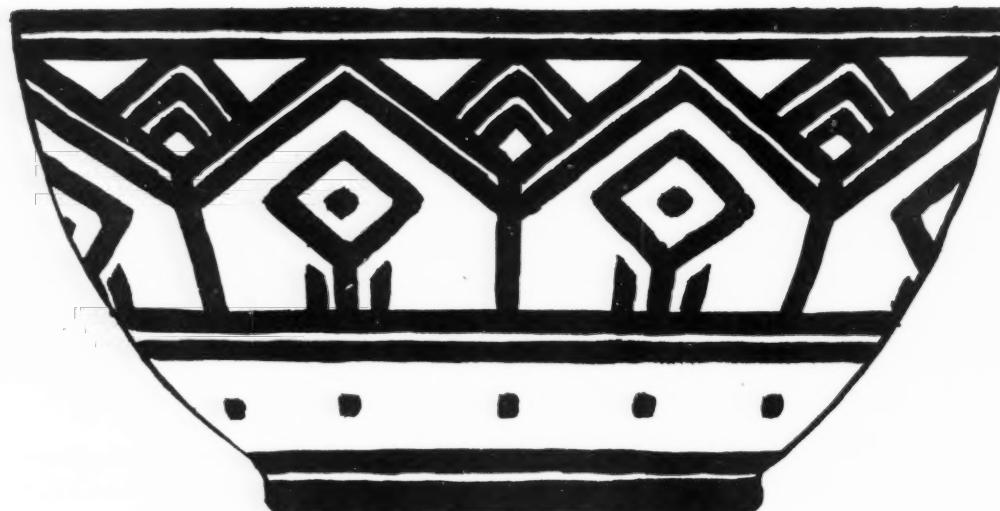


NORA L. FORSTER

JETTA EHLERS

NEWARK SOCIETY OF KERAMIC ARTS

KERAMIC STUDIO



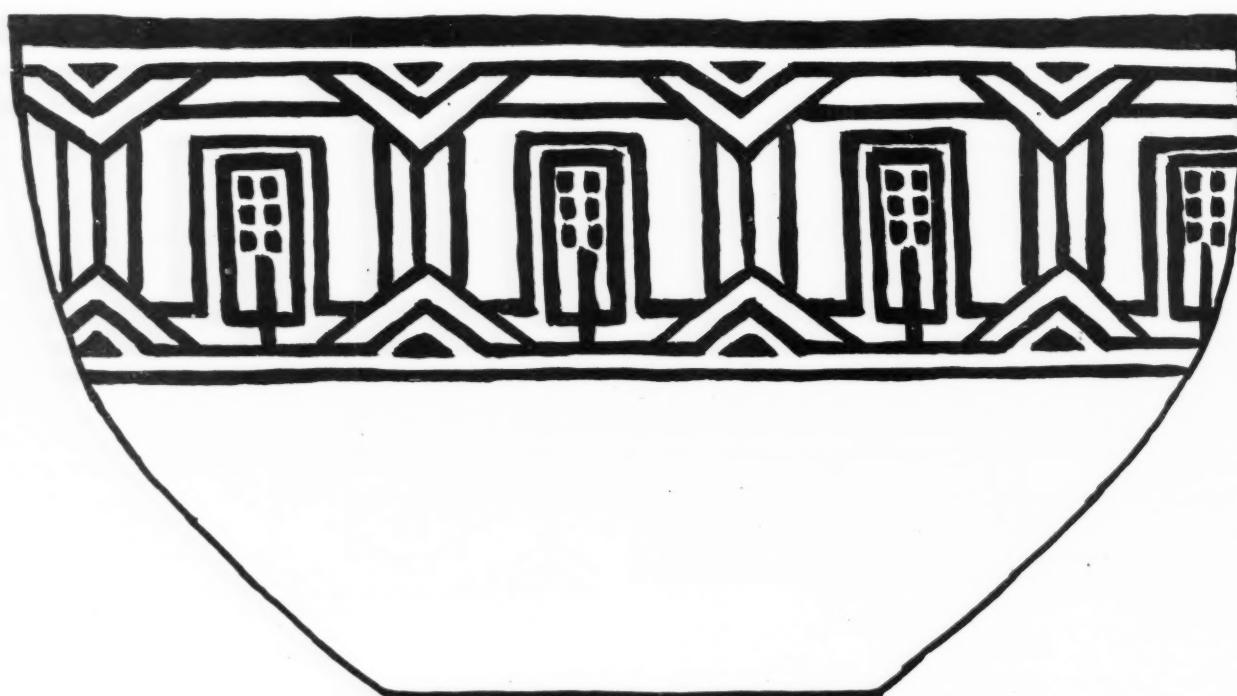
CHARLOTTE KROLL

Institute, and an instructor in both that and the Fawcett Free Public Drawing School of Newark, we have been working along that line this season.

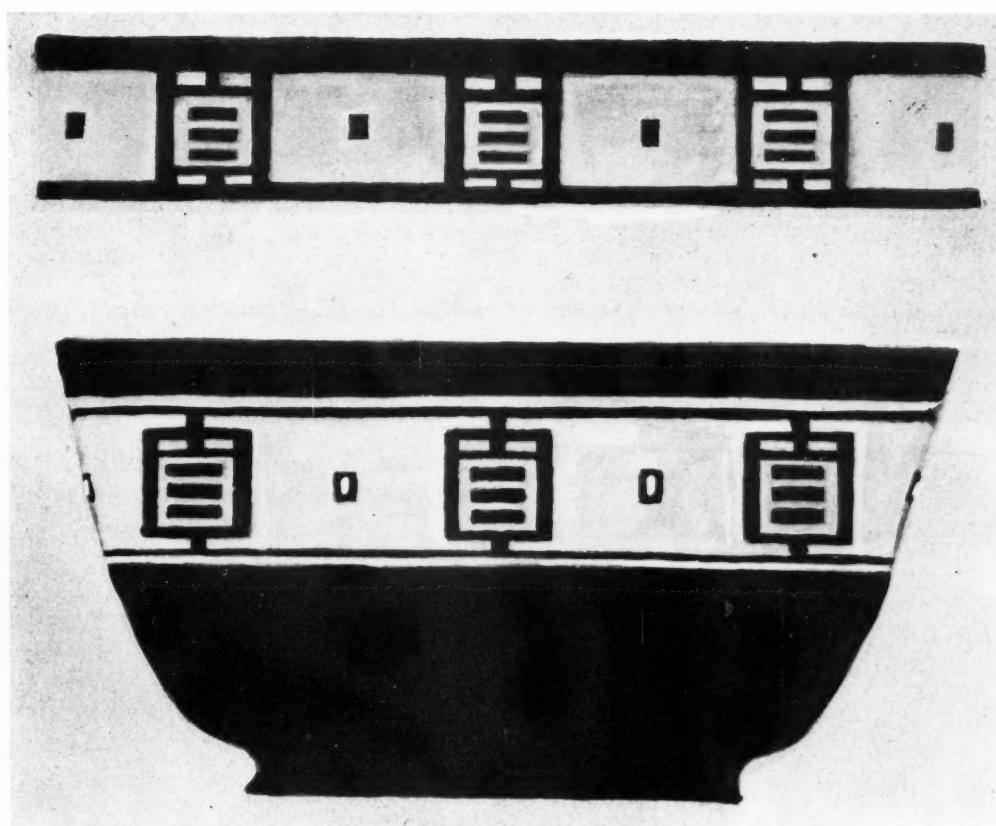
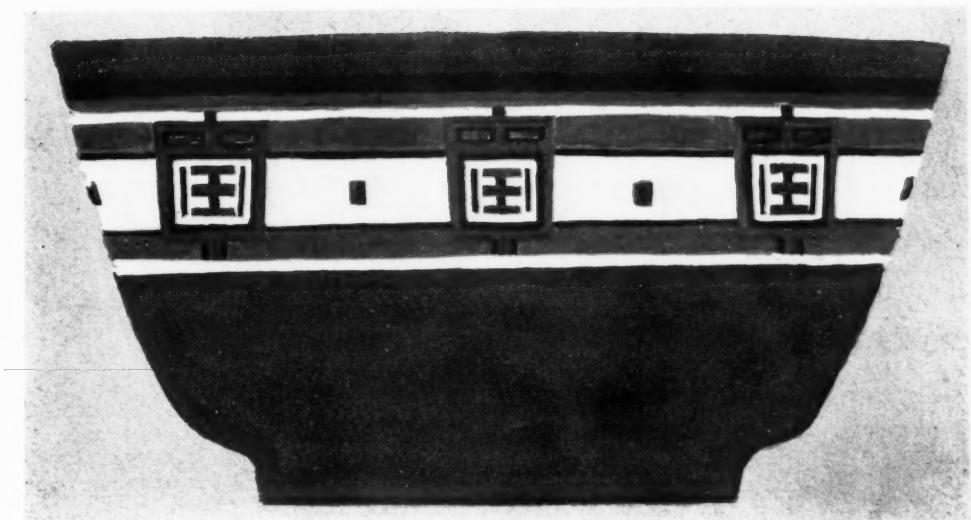
Our lesson period consists first of a general criticism of the designs brought in. These are placed on the wall where all may study and compare them. We have about a half hour of class work on the new problem, Miss Stroud illustrating on the blackboard what she wishes the class to do. She also gives individual help and criticism as she passes about. The rough sketches are then gathered together and put up on the board and a brief criticism given, with suggestions for their improvement. This gives each worker something to work upon at home and leads to a better understanding of the problem. This work is then brought in at the following meeting together with the

designs applied to some ceramic shape, and form the foundation of our study hour.

We have an active membership of about thirty, with an average attendance of twenty-two, which speaks well for the very live interest which prevails. Though a study Club, we set aside in the Club year a few days for just play. Sometimes it combines instruction and play, as when we take our day's trip to the Metropolitan Museum or to the Museum of Natural History, where the wonderful collection of Peruvian textiles was put at our disposal, or a day's sketching in the country, which was the feature of the close of our last year's working season. All these things have helped keep alive a most happy, friendly spirit, and we feel that this is the foundation stone of our Society.

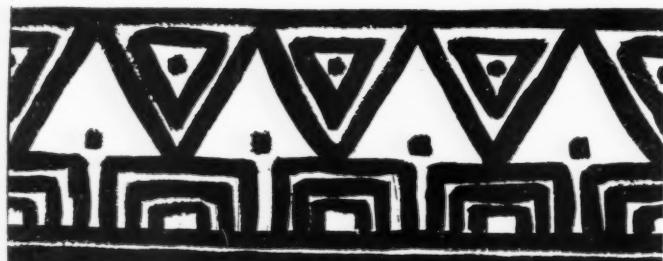
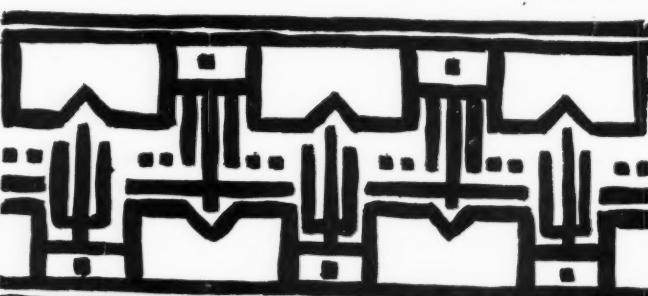
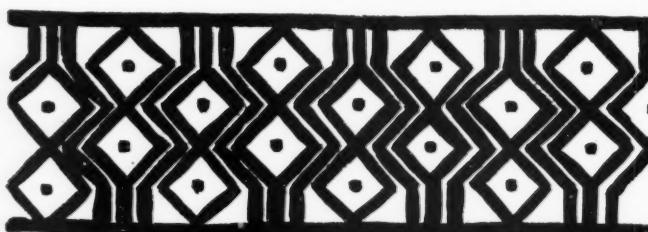
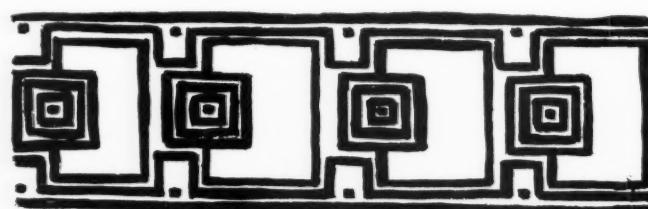
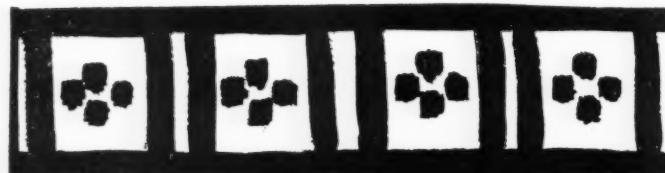


JETTA EHLLERS



MRS. FRED LOUIS BLACK

Bowl in Orange Red. Band in Ochre Yellow with design in Black, White and Red.

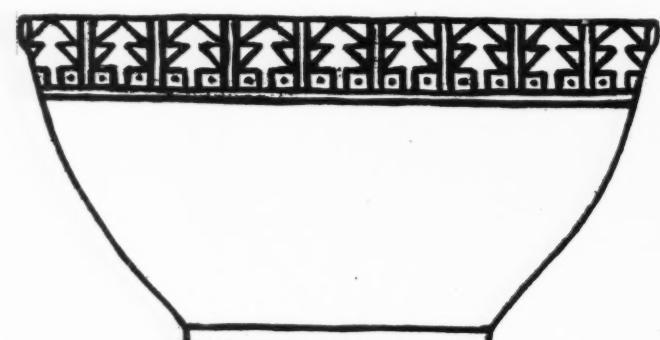


EVA BROOK DONLY.

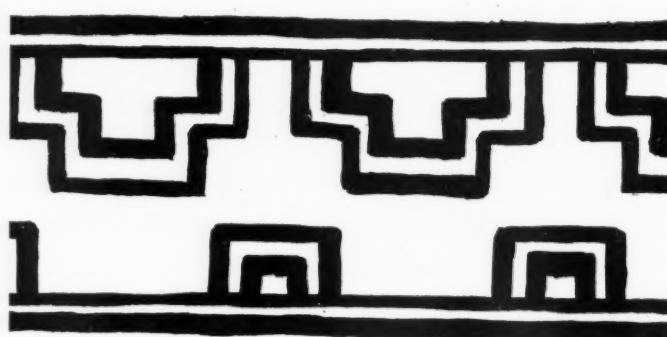
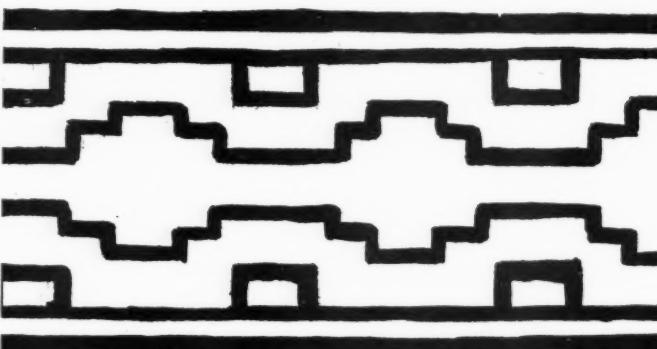
EVA BROOK DONLY



E.B.DONLY.

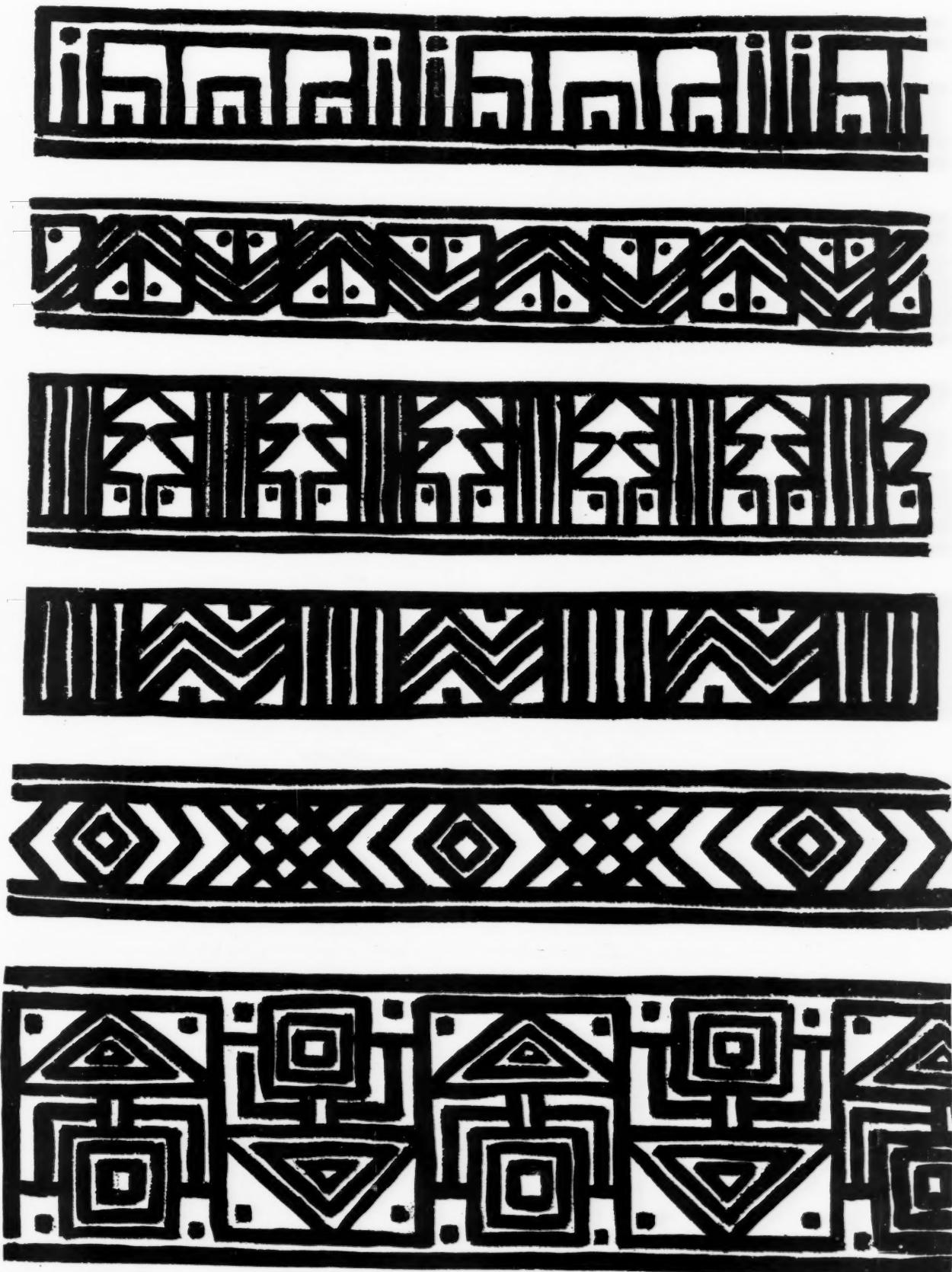


EVA BROOK DONLY



MRS. C. L. FRANKLIN

NEWARK SOCIETY OF KERAMIC ARTS

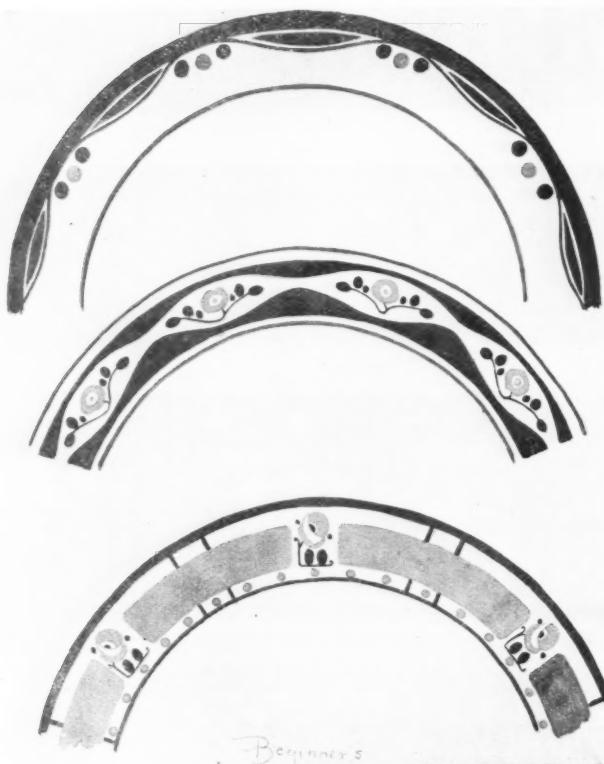


EVA BROOK DONLY

NEWARK SOCIETY OF KERAMIC ARTS

BEGINNERS' CORNER

WALTER K. TITZE - Assistant Editor



DESIGNS FOR DINNER SETS

IT is now possible to purchase a white china dinner set for decorating purposes, and almost every beginner, just as soon as she has had enough lessons to understand applying color, is anxious to start a set of some sort or the other. After a pupil has reached the point where she realizes that haste makes waste, I feel it a good idea to allow her to work on a set.

The designs this month are easily applied to the dinner set, tea or breakfast sets. Let us paint them in flat color.

No. 1. Take your plate divider and mark off seven division points. Make a tracing of one unit and transfer to china. I find it necessary to hold tracing to china with Tracing Paper Wax. Then slide a small piece of carbon paper (grey) under design and with a tracing stick run over drawing lightly. Repeat this process until the seven have been applied. It would be well at this point to ink the lines, unless you are an experienced worker and are careful while handling china. Use the Japanese stick ink. Dip it in water and rub on tile or plate until you have made the water dark enough to flow from the brush, leaving a grey line. After this is done and dry, wipe off tracing marks and you are ready to apply color.

The process in preparing all designs is as the above.

In work of this sort, one's paints must be ground smoothly, so be sure you grind them until you feel they are free from lumps. Let all your work have a freehand feeling. It is tiresome to look at a piece of china so carefully done that each unit is an exact duplicate of the other. You want to get away from the idea of having your china look like the transfer work of the factories. Use no

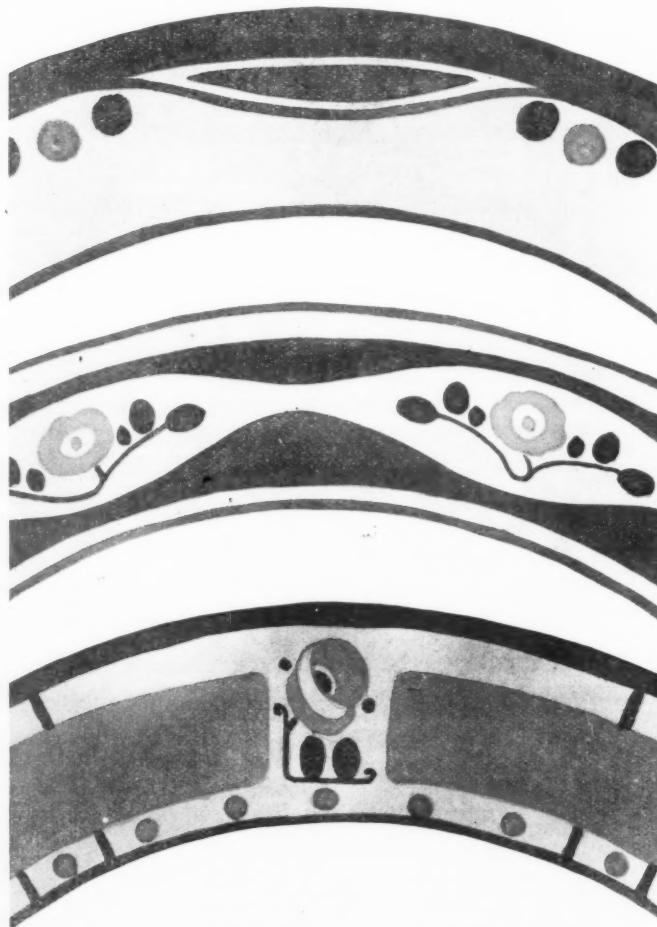
outlines, as an outline will make designs of this sort look hard. Paint all, with the exception of the three berry forms, with Copenhagen blue. Berry forms are, light berries in Russian green, applied light, and the darker berries in deep blue green with a touch of Copenhagen blue. If necessary repeat second fire, but care must be taken not to get color too dark.

No. 2. Mix two parts deep blue green, two parts apple green, and one part pearl grey and paint all dark tone. Flower capucine red applied light. It would improve the design, after you are satisfied that the undertone is well done, to oil and dust entire band with glaze for blue and wipe out flower forms.

No. 3. Mix two parts yellow brown and one part hair brown, and paint in all dark tone. Yellow ochre for light tone. The center of rose motive may be in orange.

It is not necessary that the color be the same all over in designs of this sort. If it has a deeper tone in some places and lighter in others it will lend a beauty to the finished work.

Full size sections of the three designs are herewith shown:



ANSWERS TO CORRESPONDENTS

Mrs. C. L. G.—What are the causes of hard enamel chipping off when fired?

2. Will a tint underneath put on in a previous firing cause enamel to chip?
3. I floated the enamel on and wonder if it could have been too thick, it looked smooth and fine.
4. Will mixing two colors ever cause chipping?

Have had several lessons on enamel from a good teacher and what I did with help fired fine and every time I try since some of it chips. It always seems to be the colors I mix with white to reduce the shade.

5. What effect in firing will a little flux have?

Hard enamels are treacherous, and my sound advice is never to use them. You may have splendid luck with one piece and the next comes from the kiln chipped.

Sometimes hard enamels over a tint will cause them to blister and peel off. They may have been applied too heavy and again in mixing colors they will fight.

Firing has a great deal to do with turning out work in hard enamel.

If you desire a hard enamel effect, mix the color glazes with overglaze paint and apply as in ordinary painting. The result is almost the same as hard enamel with no fear of chipping.

A. H. C.—What color paint (not enamels) would you suggest for use on a Sedji tea set? I was advised to mix two parts Banding Blue with one of Russian Green. I tried this but did not care for it. I think the design needs something to snap up this effect.

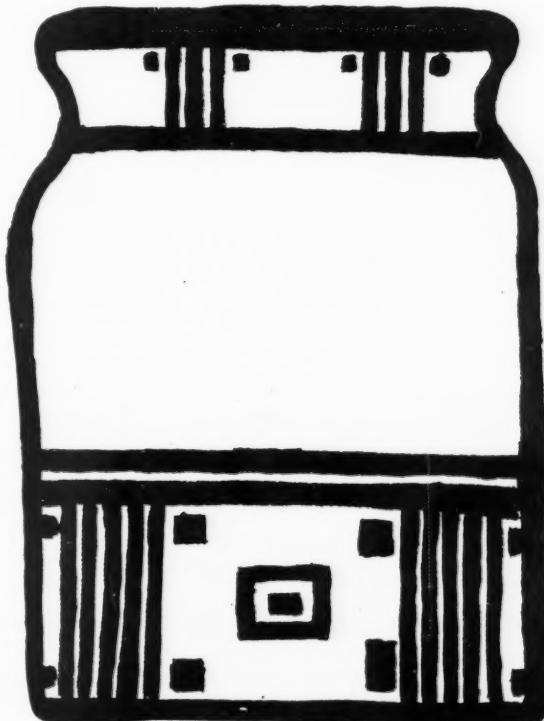
Overglaze paints on Sedji are very unsatisfactory. Black and silver combination is pleasing when overglaze paints are used, and I have seen a combination of dark green for bands, etc., and green gold for flower forms. Use enamels on Sedji and you will be better pleased.

Mrs. M. G.—Can you give me a little information regarding the linen shade on page 58, also the pigskin shade on the same page? Where can I purchase the linen? Can it be had in colors and can you cover same with Shellac? How do you treat the pigskin? Do you use oil and shellac in doing so?

You will have to use the heavy linen that Interior decorators use for wall covering. The pigskin shades will have to be made up and any manufacturing place that makes shades will do this for you. They are very expensive. The best results are on white linen. After you have completed your painting cover entire shade with Shellac (white) and when dry use a flat varnish. A genuine parchment shade will have to be made to order and would be of great cost and the result or finished work would have the same appearance as the manufactured paper of Japanese vellum known as parchment paper. Pigskin shades are treated the same as parchment paper shades. If you desire to decorate wood novelties, have a neighborhood carpenter make the desired article from your sketch.

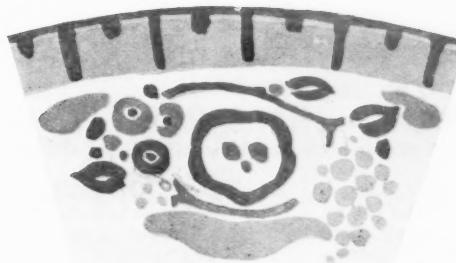
Mrs. W. H. S.—What can I use as a substitute for alcohol needed in my lustre work and for cleaning brushes?

Denatured alcohol can be purchased at any department that handles drugs, or can be purchased at an automobile filling station. This alcohol answers the purpose.



NITA L. SIMONDS

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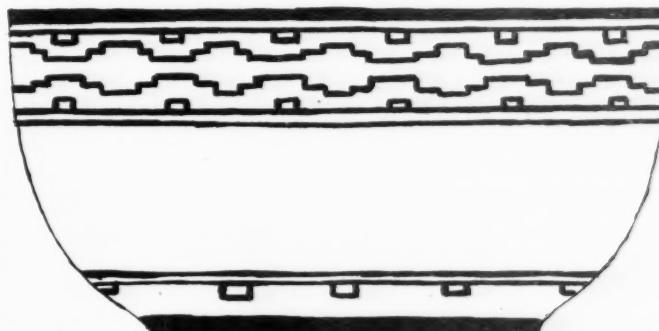


Lunch Set Motifs Full Size

LUNCH SET (Page 205)

Virginia Rose Hoff

DRRAW design in carefully. Oil all dark blue of design and dust with Dark Blue for Dusting. Then oil the green and dust it with Glaze for Green. Oil the violet and dust with two parts Ivory Glaze and one part Violet. The grey is Dove Grey. Then oil pink and dust with Cameo.



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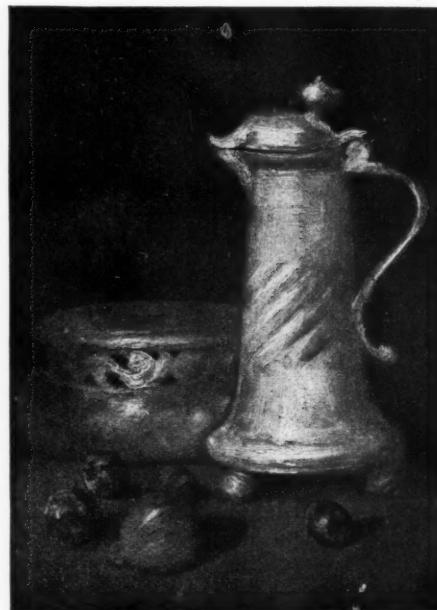
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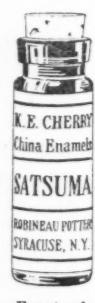
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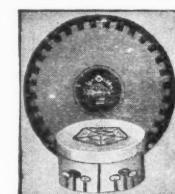
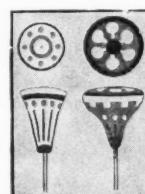
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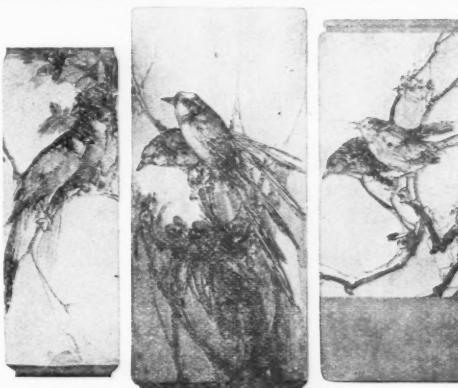
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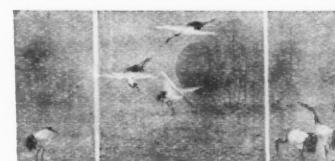
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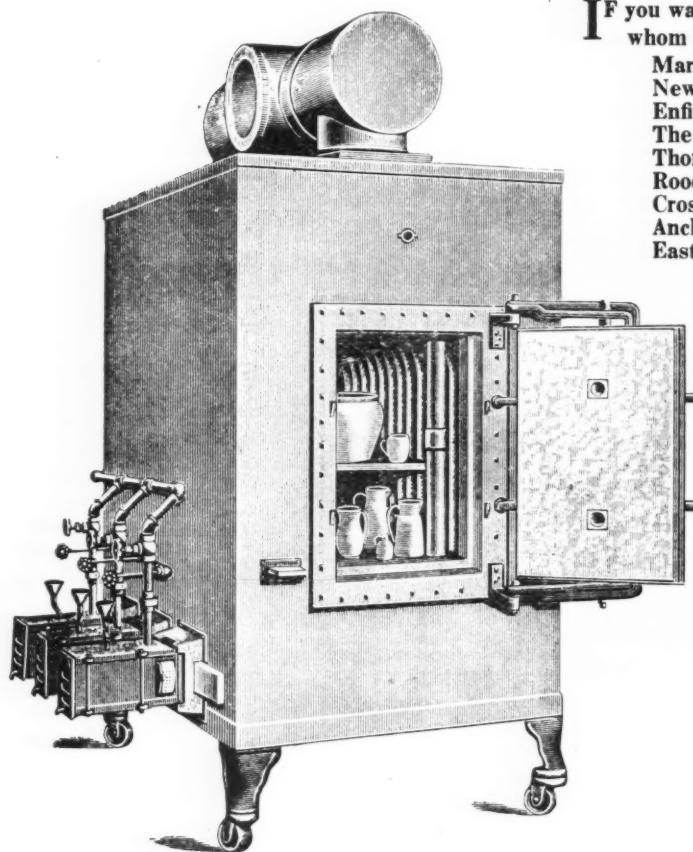
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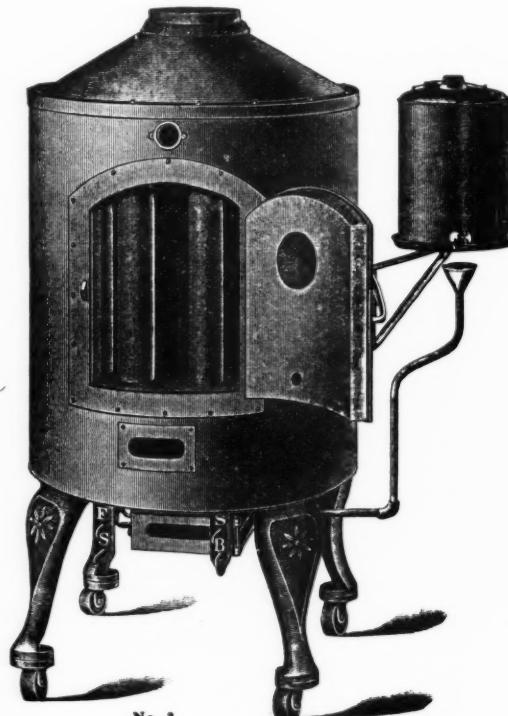
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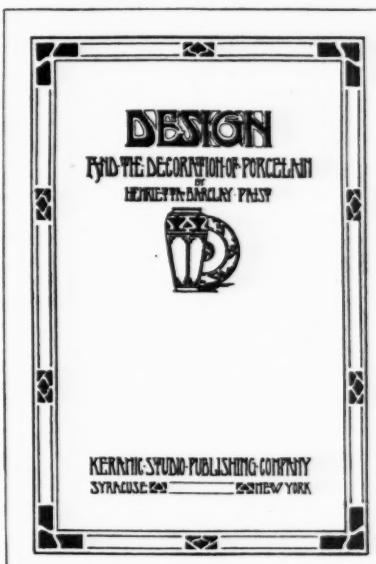
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